

Warried In Belasco Premiere—"Watch Your Step" At National

Tuesday Opening of Belasco Production Gives Clear Field to "Watch Your Step" and "Julius Caesar."

THROUGH the presentation of "Van Der Decken," the new play by David Belasco, written for David Warfield, on Tuesday instead of Monday night for the first time, first nighters are relieved of what otherwise might have been a distressing problem. For had this new play opened on Monday night, with "Watch Your Step," with Mrs. Vernon Castle and Frank Tinney, at the National, the theater claiming the attention of the musical comedy clientele, and "Julius Caesar" at Poli's rightfully demanding the attention of any persons interested either in the local stock company or Shakespearean drama, or both, a selection of any one in preference to the other would have meant a sacrifice.

The choice now, however, is narrowed down to two, making it easier for every one concerned. In the fifteen years of his association with David Belasco, David Warfield has given comparatively few creations, but what he has given are priceless. Better a few perfect creations well loved and cherished, than a yearly offering which passes into nothingness. His first role under the direction of Belasco was Simon Levi in "The Auctioneer." Then followed "The Music Master," "A Grand Army Man," and "The Return of Peter Grimm."

That Mr. Warfield will give a highly dramatic and intelligent creation in the play to be presented Tuesday night is assured. It is to be hoped that his role will give full way to the great human appeal in his work, unclouded by any too great attempt to delve into the unknown. "The Return of Peter Grimm" had this tendency, but Warfield made the whole circumstance of the return so simple, so matter of fact, that it was robbed of its strangeness. "The Auctioneer" and "The Music Master," however, which were infinitely less deep, are best loved and known by the greatest number of people.

Although little has been told of the play itself, the fact that it has been built on the legend of the Flying Dutchman gives perhaps a faint clue. This legend has been heavily drawn upon for many years, not only in the realm of literature, but of music as well, as a basic idea for a theme.

"WATCH YOUR STEP" will be food and drink to the musical comedy fiends. Mrs. Vernon Castle dances continuously almost during the whole evening, until 11 o'clock, and Frank Tinney, equally assiduous, tries his best to break up the entire performance from the time of the rise of the curtain on the first act until its violent shooting up and down five or six times at the end of the last.

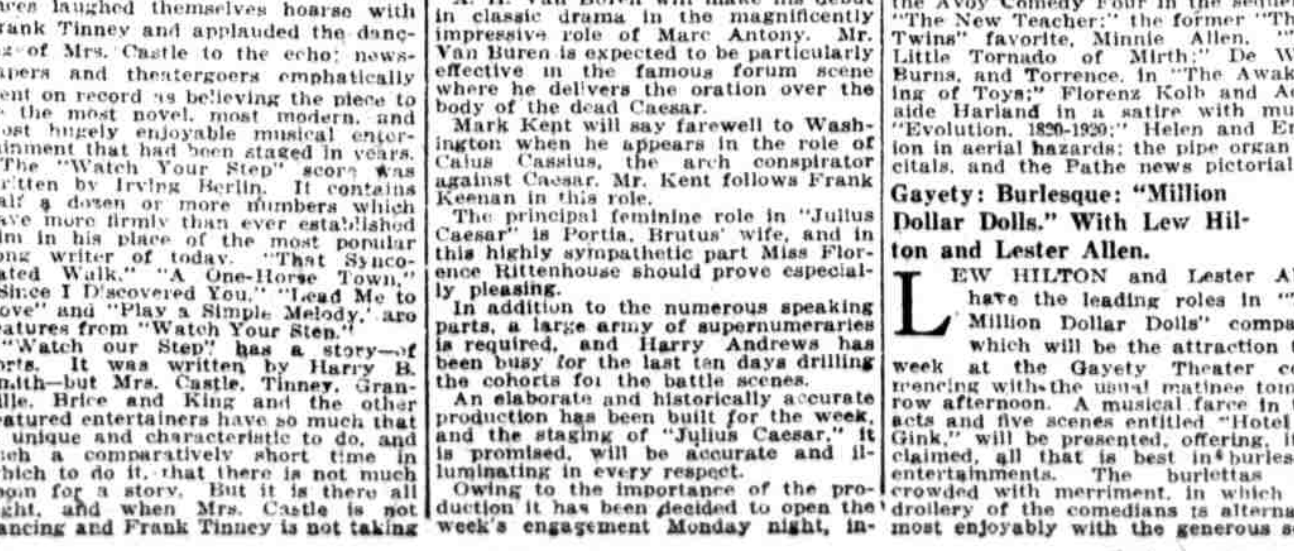
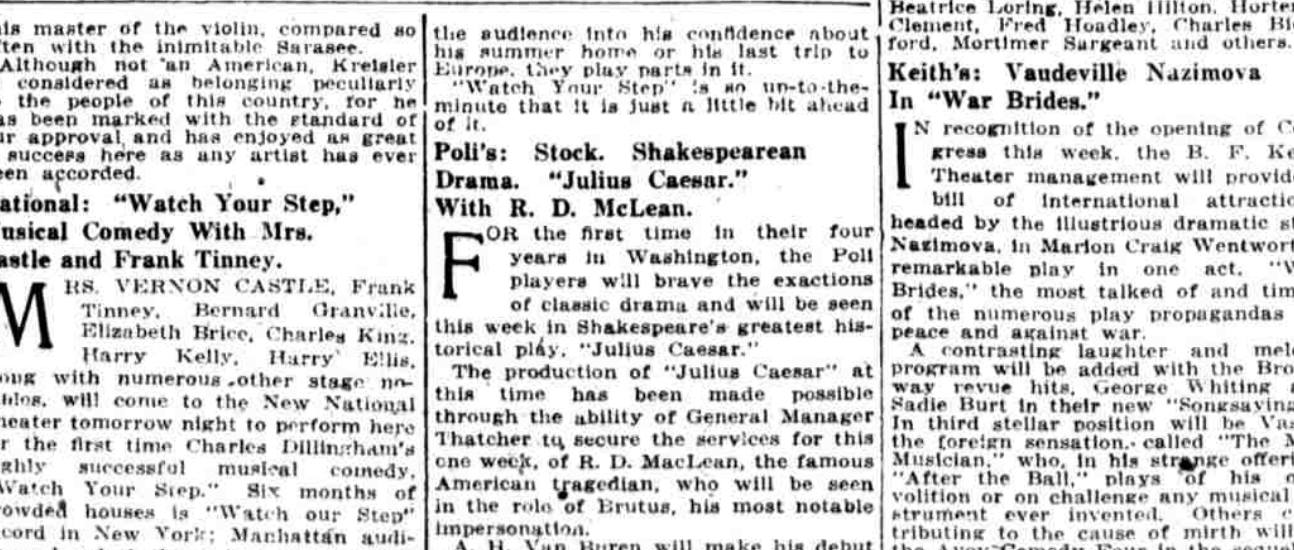
Except for a sort of matinee dance, this is the first time Mrs. Castle has been seen in Washington since the epochal appearance on the stage of the Columbia Theater on F street, in "The Sunshine Girl." Every one wanted to know who she was, and who that terribly slim chap, who looked as if he might break at any moment, might be. That winter they found out for Mrs. Castle went up so high that when they came here for the matinee dance mentioned, neither love, hate, nor money could get a seat for the lagard who had not arranged long beforehand, or for the foolishly vain, who were not only to put her pin money away against their coming, but to draw it out in time.

Vernon isn't here this time, a fact which is mightily regretted. Bernard Granville, however, and Frank Tinney will help.

R. D. McLean, who plays the part of Brutus at the Poli production of "Julius Caesar" this week, was a co-star of William Faversham two seasons ago, when he played the same role in an all-star revival of the Shakespearean drama. The work of Mr. McLean is pleasantly remembered from his association with Charles B. Hanford in a revival of Shakespeare's plays given here several years ago. Odette Tyler, the former star, and Mr. McLean's wife, was one of the company.

Miss Rittenhouse will be seen in the role of Pottia, the wife of Brutus, in the forthcoming production. "Julius Caesar" was last seen in this city with William Faversham in the role of Marc Anthony and Frank Keenan as Cassius.

FLORENCE E. YODER.



Twinkling Stars And Satellites

Behold Frank Tinney—How He Broke a Proverb, Toiled and Spun and Rose!

FRANK TINNEY, who belongs to the same race as Al Jolson, and is in total eclipse at night and on certain afternoons in the week is one of the strugglers who actually get to the top of the ladder of success on the stage, sometimes.

"Mediocre Frank, or, Toiled and Spun," might be the name of his biography, since during six years of honest work he built the foundations for his present success. He did as many things at first as his living as does the oldest of a family of fifteen.

The first signs of him were when he was "with" an organization known as the "Great Barlow Minstrels." Being "with" the G. B. M. meant that he spent the day leading the band, playing a principle comedian in the first part, dancing in a big dancing act, doing the booking for the act which was the hope of the organization on their tour.

For this Mr. Tinney's stipend was \$12 a week. Outside of those duties Frank didn't have anything else to do. But relief was in sight.

While the show was playing Little Rock, Ark., Martin Beck, of the Great Orpheum of Vaudeville Theater, saw Tinney work, and became so impressed he immediately offered him a thirty-week contract at \$15 a week. Tinney did not know whether this was for one week or for thirty, thinking he was going to get his money at the end of his contract. He opened in the Little Theater in Chicago, and was very much surprised to be given \$150 on Saturday night. He was a tremendous hit, however, and one of the rules of the Orpheum Circuit was broken when it was held over in this theater for three weeks.

Mr. Tinney laughingly tells the story of opening in New York city at the Bronx Theater. His initial appearance was in the great metropolis, where he followed the twenty-minute reel showing pictures of the late King Edward VII's funeral. This opening was so successful that the management wanted to cancel his contract, but Tinney was given another chance at the Fifth Avenue Theater, where he repeated his tremendous Chicago success, staying for three weeks at that house.

Mr. Tinney was engaged for some of the most important productions in New York city, immediately following which he was engaged by the Hippodrome management in London to play at their house, where his unique style of humor, heretofore unknown in Great Britain or on the Continent, gave him unprecedented publicity, and his savings were the rage in London.

His opening here this week under the management of Charles Dillingham as co-star with Mrs. Vernon Castle in "Watch Your Step" is looked forward to with great interest by all his admirers of this city.

David Warfield Speaks of Men and Women and Tears at the Theater.

WHEN E. S. Willard played "The Man Who Was," and on one or two other occasions, for instance, David Warfield's performance of "The Music Master," tears by a sort of silent agreement were unnoticed by the audience.

But though ignored out in front, they are not unnoticed from the stage. Just (Continued on Page 15, with other news of the theaters.)

Attractions Here Next Week

Maude Adams will be seen in two of J. M. Barrie's plays during her engagement at the National Theater next week. These are "The Little Minister" and "What Every Woman Knows." It was in "The Little Minister" that Miss Adams made her debut as a star in this city and entered upon a career that has been meeting with all of the success that greeted it when first given. Of course, a good deal of its present success is due to the fact that to many of the present-day following of the actress the comedy is virtually a new play, they never having had the opportunity of seeing it. In the comedy the actress will be seen in her original role of Lady Habbie, the young woman who created so much gossip among the salaried people of Thrums by causing the little minister of the church to become enamored with her. "The Little Minister" will be the bill on Monday, Wednesday and Saturday nights and at the Wednesday and Saturday matinees.

"What Every Woman Knows" will bring Miss Adams back in one of the best roles that she has ever had, Maggie Wylie, the little woman who tried so successfully to make a great man of her poor of a husband. This comedy is without doubt the most "st. dramatic" ally that has come from the pen of the clever Barrie. It will be given on Tuesday, Thursday and Friday nights. A number of prominent players are in the supporting company.

numbers of the large chorus of twenty-two pretty girls, who have been selected for their beauty and talent. Eighteen of the latest metropolitan hits will be introduced in addition to the new dances and ensembles. The company numbers, forty people and among the principals will be found Lew Hilton, Jewish comedian; Lester Allen, a lucky tramp comedian; Edith St. Clair, leading lady; Elsie Meadows, a lively soubrette; Bob Ferns, the black-face artist; Frank Gibson, Adole Raney, and dances. Elaborate scenery and startling electrical effects there assure a rich and adequate stage setting.

Loew's Columbia: "Mr. Grex of Monte Carlo." Films.

"M. GREX OF MONTE CARLO," E. Phillips Oppenheim's thrilling novel of European complications, will be seen in photodramatic form on the screen of Loew's Columbia Theater the first three days of this week, with the distinguished artist, Theodore Roberts, in the stellar role.

The story of "Mr. Grex of Monte Carlo" has to do with the adventures of an impetuous young American millionaire in Monte Carlo, and in love.

Three of Europe's greatest diplomats meet apparently by accident in the famous resort, there to plan a new map of the world. England hears of this, and sends one of her shrewdest men, Lord Hunsley, to prevent, if possible the signing of the treaties.

The impetuous young American meets "Miss Grex," the Grand Duchess Fedora, and falls in love with her. In the last act, the play, the Grand Duchess Fedora, well, Dorothy Davenport, James Neill, Horace Carpenter, Frank Elliott, and other members of the Loew's all-star stock company.

Marguerite Clark will be seen the last four days of the week, beginning on Thursday in "The Prince and the Pauper," which is the first story from the pen of the great American humorist, Mark Twain, to be made into a motion picture. In the dual role of "The Prince and the Pauper," Marguerite Clark is said to perform the most artistic work of her entire stage or screen career.

National: Ten Star Series Concert. Besekirsky, Friedburg and Neissen-Stone.

RARE opportunity to hear three artists of distinctive merit on a single program will be presented to music lovers of Washington when the fifth concert of T. Arthur Smith's "Ten Star Series" is given at the New National Theater Friday afternoon.

Wassily Besekirsky, Russian violinist; Mine Matia Neissen-Stone, contralto operatic singer; and Carl Friedberg, the German pianist, are those who will make the afternoon one of the most memorable of the winter season. Mine Neissen-Stone, who had such success with the Metropolitan Grand Opera Company, and Mr. Friedberg, have been heard in this city before and have won many admirers here.

Sonata on 27 (Liszt and Fantasia), Beethoven; Carl Friedberg; Erikonig; Lord Hunsley, to prevent, if possible the signing of the treaties.

(Continued on Page Fifteen.)

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